

replaced by a turgid belly laughter of distended cloth. We cannot suppress a smile of recognition as we see and hear the concrete stretch against the resistance of its membranous skin. The unashamed eroticism of these columns is a welcome release from the dry concerns of a dead geometry. The humor in this work is infectious, like the mocking grotesques of the medieval masons that slip between the all-too-serious concerns of load and geometry. Laughter is a form of lubrication, an emotional graphite that releases the friction of the suppressed.

(Dubbed) Postscript

In a postscript to "The Aleph", Borges questioned the initial euphoria of his vision with the thought that it must have been a "false Aleph." This was due to some subsequent, esoteric research on the subject which located the "true" Aleph inside "the pillar of a mosque from the seventh century." Evidently the true Aleph was invisible and could be located only by a "busy man" discernible when one put an ear up against the column. The memory of Beatriz also fades as the Aleph slips from view into the opacity of the stone column; the beautiful face that carried the promise and memory of the metaphysical and now mythical point that gave transparency to all things. "I myself am distorting and losing under the wearing away of the years the face of Beatriz." [19] The lament of Borges is for the passing of an age of great and beautiful visions. Its highly visible frequency has now been absorbed by the low, resonating medium of the dub. As a player of this dark medium, Mark West is always careful to remind us of its origins in the slippery regions of our embodied soul. The lesson of the light Aleph is that its vision is made with nothing more than the afterglow of the things of this world compressed into a point. The desire for transparency is met with a fleeting vision. Possibly, the dark Aleph shows a more inclusive and forgiving way.

--DAN HOFFMAN

- 1 Jorge Luis Borges, **The Aleph and Other Stories, 1933-1969**, E.P. Dutton, New York, 1978, p. 23.
- 2 I thank Manuel Antonio Baez for this and other precise observations regarding the metaphysical tradition and its relationship to vision.
- 3 Jacques Lacan, **The Four Fundamental Concepts of Psycho-Analysis**, W.W. Norton and Company, New York, 1978, p. 74.
- 4 Maurice Merleau-Ponty, **The Primacy of Perception**, Northwestern University Press, 1964, p. 167.
- 5 Ibid., pg. 167.
- 6 Jacques Lacan, **The Four Fundamental Concepts of Psycho-Analysis**, W.W. Norton and Company, New York, 1978, p. 88.
- 7 Jean Paul Richter, **The Literary Works of Leonardo DaVinci**, Oxford University Press, 1939, p. I also thank Mr. Baez for suggesting this piece.
- 8 "Mimicry and Legendary Psychasthenia", an essay by Roger Callois in **October, the First Decade**, The MIT Press, Cambridge, Massachusetts, 1987, p. 73.
- 9 Roger Callois, "Mimicry and Legendary Psychasthenia" p.73
- 10 Jürgen Habermas quotes Georges Bataille in **The Philosophical Discourse of Modernity**, Jürgen Habermas, the MIT Press, Cambridge, 1987, p. 225.
- 11 "Blind Variation and Selective Retention", an essay by Donald T. Campbell in **Evolutionary Epistemology, Theory of Rationality and the Sociology of Knowledge**, Gerard Radnitzky and W.W. Barley, III, Open Court, LaSalle, Illinois, 1987, p. 92.
- 12 Günther Wächtershäuser, "On Light and Life, And the Origins of Perception", **Evolutionary Epistemology**, p.138
- 13 Ibid., p. 124.
- 14 "The Pineal Eye" in **Visions of Excess, Selected Writings, 1927-1939**, Georges Bataille, University of Minnesota Press, Minneapolis, 1985, p. 83.
- 15 Gilles Deleuze, Felix Guattari, **A Thousand Plateaus**, University of Minnesota Press, Minneapolis, 1988, p.11.
- 16 "The Pineal Eye" in **Visions of Excess, Selected Writings, 1927-1939**, Georges Bataille, University of Minnesota Press, Minneapolis, 1985, p. 11.
- 17 Ibid., p. 83.
- 18 Borges, **The Aleph**, p. 30.
- 19 Ibid.

Future Exhibition

Dagmar Richter

"Berlin-Los Angeles," an exhibition by Los Angeles based architect Dagmar Richter, is an exploration for alternatives in the cultural and urban patterns. Using these two extreme ends of urban spectrum, she seeks to delineate a feminine language for architectural formalism and urban strategies. Her intent is to mediate the differences between two urban realities—the fragmentation of Los Angeles and statism of Berlin—by introducing horizontal interventions and interconnections that can embrace the disjuncture of former and the limitation of latter.



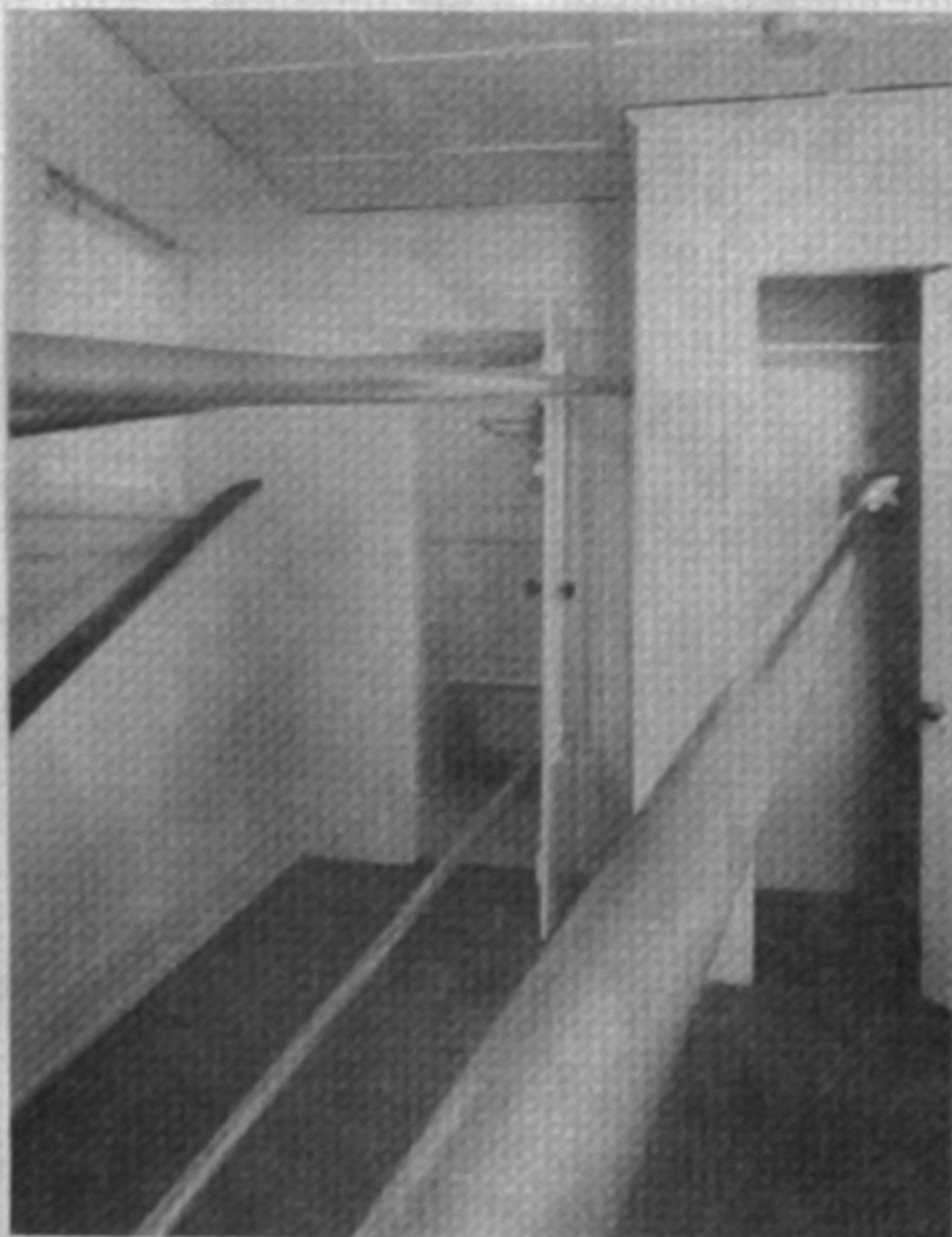
1837 Tenth Street, Bernadette Fox REPORTS 4

Publication

REPORTS 4

\$3 Newspaper

FUTURE STRIP: Jan van Bergen
SUSPENDED MANHOLE and Other Projects: Andrea Blum
THE LEFT-HAND DRIVE HOUSE: Azby Brown
STRUCTURES of NOMADICS/ Umbrellas, Huts and a Tower: Dennis L. Dolems
FREE SPACE AND TRANSITION/1837 Tenth Street: Bernadette Fox
BLUE HIGHWAY: Alastair Gordon
CONSUMING VISION: Dan Hoffman
ARTIFICIAL PERSONALITY/Buildings with Motives: Ken Kaplan and Ted Krueger
HOMELESS (clothes) 1992: Lois Nesbitt
THE PIT: Peter Nover
FOR GROUNDSCRAPER: Martin Price
THOMASSON/the "Super-Art": Rika Sakuma
EXQUISITE CORPSE: Graham Shane
GORDON MATTA-CLARK/Architecture as Alchemy: Frederieke Taylor



Publication Order Form

Individual Issues			
2/3	\$6 + \$1 for postage	\$	
1	\$3 + \$1 for postage	\$	
Subscription: 1 year (4 issues)			
	Individuals	Professionals/Institutions	
U.S.A.	\$12	\$18	\$
Can./Mex.	\$12	\$18	\$
Others	\$12	\$18	\$
Total			\$

Name	
Street	
City	State
Zipcode	Country
STOREFRONT FOR ART & ARCHITECTURE 97 KENMARE STREET, NEW YORK, NY 10012	

Supports

Individual and Corporate

Individual Contribution

I would like to make a contribution of \$_____ to
STOREFRONT. My contribution is tax deductible to the
full extent of the law, and the check is made payable to:
STOREFRONT FOR ART AND ARCHITECTURE

Name _____
Street _____
City _____ State _____
Zip code _____ Country _____
Telephone _____

STOREFRONT FOR ART & ARCHITECTURE
97 KENMARE STREET, NEW YORK, NY 10012

CONTRIBUTORS (\$30 or more)

Brock Adler, Anderson & Schwartz Architects, Todd Ayong, John S. Bales, Sam Beck, Roger Beeston, Mercedes Benavides, Robert Beyer, Byron E. Bronston, Danute J. Bruzas, Cornelia Carey, Victor Cassidy, In-Souk Cho, Sherman Clarke, Jeffrey Cox, Peter Dalva, Terry Lee Dill, Andrew S. Dolkart, Sidney Eiser, Barbara Ess, Karen Fairbanks, Ming Fay, Wendy Feuer, Clark Fidella, Warren Freyer, Richard Gluckman, Curtis Ginsberg Architects, Leon Golub & Nancy Spero, Vera Graaf, Paul Gugliotta, Arthur Harito, Caspar Henselmann, Dave Horro, James F. Horton, Reinaldo P. Gutierrez, Lawrence M. Gutterman, David Hanawalt, Donald Haney, Nancy L. Holl, James Horton, Caroline Hotelling, Marshall Hyde, J.F. McAuliffe, Huzela Irfani, James R. Jackson, Robert Kanak, Bridgit Kennedy, Joongub Kim, Jonathan Kirk, Andrea Kirsh Consulting, Johannes Marnus Knoops, Daniel A. Koceniowski, David Koralek, Brent Kovalchik, Paula Krauss, Michael Kreps, Frederique Krupa, Won Kyu, Jean H. La Marche, Armond LeGardeur, Neil Logan, Linda Lindroth & Craig Newick, Wayne A. Linker, Lucy Lippard, Lawrence Loewinger, Charles F. Lowrey, Dan Maciejak, Scott Marble, Elizabeth Martin, James McCormack, Jeffrey Miles, Amy B. Miller, Joan Mitchell, Marsha & Robert Mitnik, George Moore, Erik Mori, Stephen Moser, Mouse King Foundation, Chris Neville, Katsuke Oki, Dan Peterman, Jody Pinto, Alicia Impetale Polli & Quintillo Polli, Cindy Preston & Jim Goss, Linda Pollak, Dagmar Richter, Mr. & Mrs. L. Rose, Mary Virginia Ricket, Lamy Rouch & Co., Leni Schendinger, Jefferson Schierbeek, Tony Schuman, Sol-Arc, Michael J. Shannon, David Sherman, Michael W. Smith, Barbara O. Staben, Judith E. Stein, Chip Sullivan, Marilyn Symmes, Kim Tancer, David Wells, Robert Werthamer, Wood + Design, Jack Yager & Lily Stokker

DONORS (\$50 or more)
William Baker, Ashok Bhavnani, Charles Blomberg, Eric Breitbart, Wormi Choi, Susan Choppemring, Jeff & Cynthia Cox, Randall J. Cude, Gary Cruz, Joseph A. De Pace, Wendy Evans, Deborah Freedman & Ben Ledbetter, Maria Del Rio, May Gardner, Richard Gluckman Architects, Hans Haacke, Douglas W. Hollis, Teh Ching Hsieh, Jarrett + Suhamaoko, Peter Lund Jensen, John Johansen, Viviana Frank & Frank Rotnitsky, Andrea Kahn, Ruth

Kaufman, Sheila Kennedy, Andrew Knox, Canin Kuoni, Erik Levine, Armond LeGardeur, Loren Madsen, Amerigo Marras, Jennifer McGregor Cutting, Suzanne McClelland, Alyssa Melnick, Elizabeth K. Meyer, Gary & Joann Miller, Mary Miss, Philip Mitropoulos, Wendy & Mike Nadler, James Noll, C. Shayne O'Neil, Ryall Bishop Porter Architects, Ben Pösel, Peter & Clevon Plan, Edgar Lee Rawlings, Resolution: 4 Architecture, Wellington Reiter, Robertson & McNulty Architects, Mel & Louise Roman Howard Rosenthal, Toshio Sasaki, Daniel Schmitt, Harry R. Simino, Nelson H. Spencer, John Steigenwald, Frederieke Taylor, Karen Van Lengen, Vandenberg & Lasky Architects, Doris Vila, Dennis Adams & Jody R. Walker, Paul Warchol, Lawrence Weiner, Bath Weinstein, Michael Manfredi & Marion Weiss, Connie Wirtz, Henry Zemel
SUSTAINERS (\$100 or more):
Siah Amajani, Olga & John Balch, Eliber Becket Inc., Michele Bertomen, Jery Caddai, Howard M. Cohn, Curtis Cravens, Maria Del Rio, Dirk Denison, 1100 Architects, Jackie Ferrara, Marc Freidus, Gifford Foundation, Paul Friedberg & Dont Shahar, Leslie Gill, Dan Graham, Janis Hall, Henry Smith Miller & Laurie Hawkinston Architects, Louise Hoffman, Kristin Jones & Andrew Ginzell, Kiss + Zweigard, Kenneth Kaplan & Deborah Forman, Craig S. Konyk & Malida McQuaid, Ralph Hueston Kratz, Ed McGowin, Max Protech, Harold Rivkin, Robertson & McNulty Architects, Lee H. Skolnick Architecture & Design Partnership, David Smiley & Lauren Kogod, Kit Yin Snyder, Peter Solagay, Don Tapert, Jack Taylor, Franco Marini & Anna Thorndollar, Voorsanger & Associates, Troy West, Adrienne E. Yost
SPONSORS (\$250 or more)
Gordon Gilbert, Louis Muller, Gilbert P. Schafer, Christopher Scholz, Studio Partnership Architects, Susana Torre
PATRONS (\$500 or more)
Karen Bausman, Richard Haas, Yaron Hecker, Steven Holl, Eytan Kaufman, Phyllis Lambert & Canadian Center for Architecture, Richard Plunz
BENEFACTORS (\$1,000 or more)
David W. Berman, Rowland Miller & Eleanor Bingham Miller

FOUNDATIONS

Graham Foundation.
The Greenwall Foundation
The Jerome Foundation
The LEF Foundation.
The Silverveed Foundation.
The Andy Warhol Foundation.

Organization

STAFF

Kyong Park: Founder/Director
Shirin Neshat: Co-Director
Stephen Korm: Program Consultant
David Hanawalt: Publications
Barbara Gauber: Graphic Design
Howard F. Seligman: Treasurer
Paul Bustos: Exhibition Installation
Sung Joo: Exhibition Installation

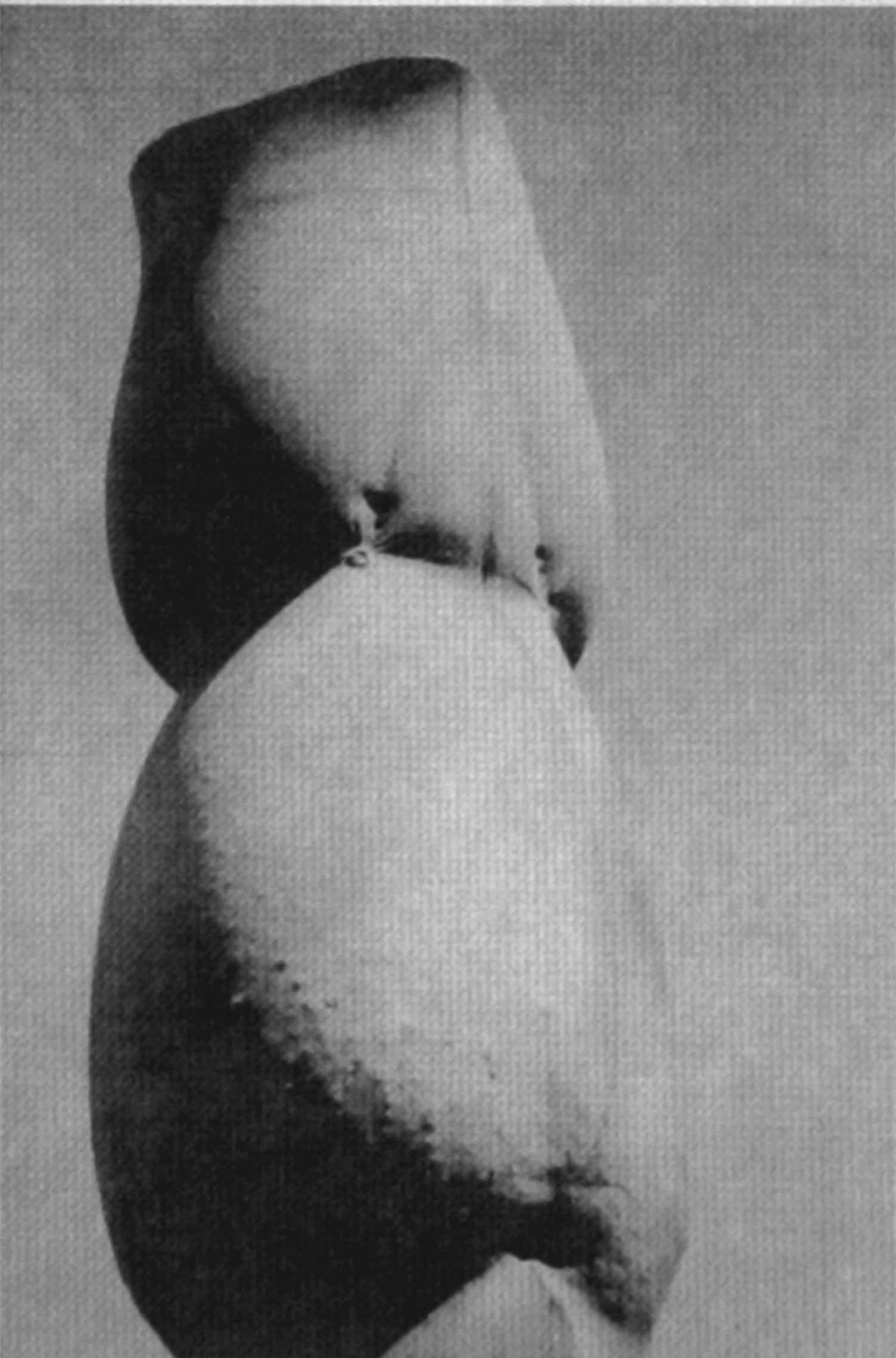
BOARD OF DIRECTORS

Dennis L. Dollens
Alastair Gordon
Dan Graham
David Hammons
Buff Kavelman
Richard Plunz
Lucio Pozzi

BOARD OF ADVISORS

Kent Barwick
Peter Cook
Chris Dercon
Richard Haas
Steven Holl
Toyo Ito
Nam June Paik
Michael Sorkin
James Wines

Pressure Buildings, Mark West



PRESSURE BUILDINGS AND BLACKOUTS
Mark West

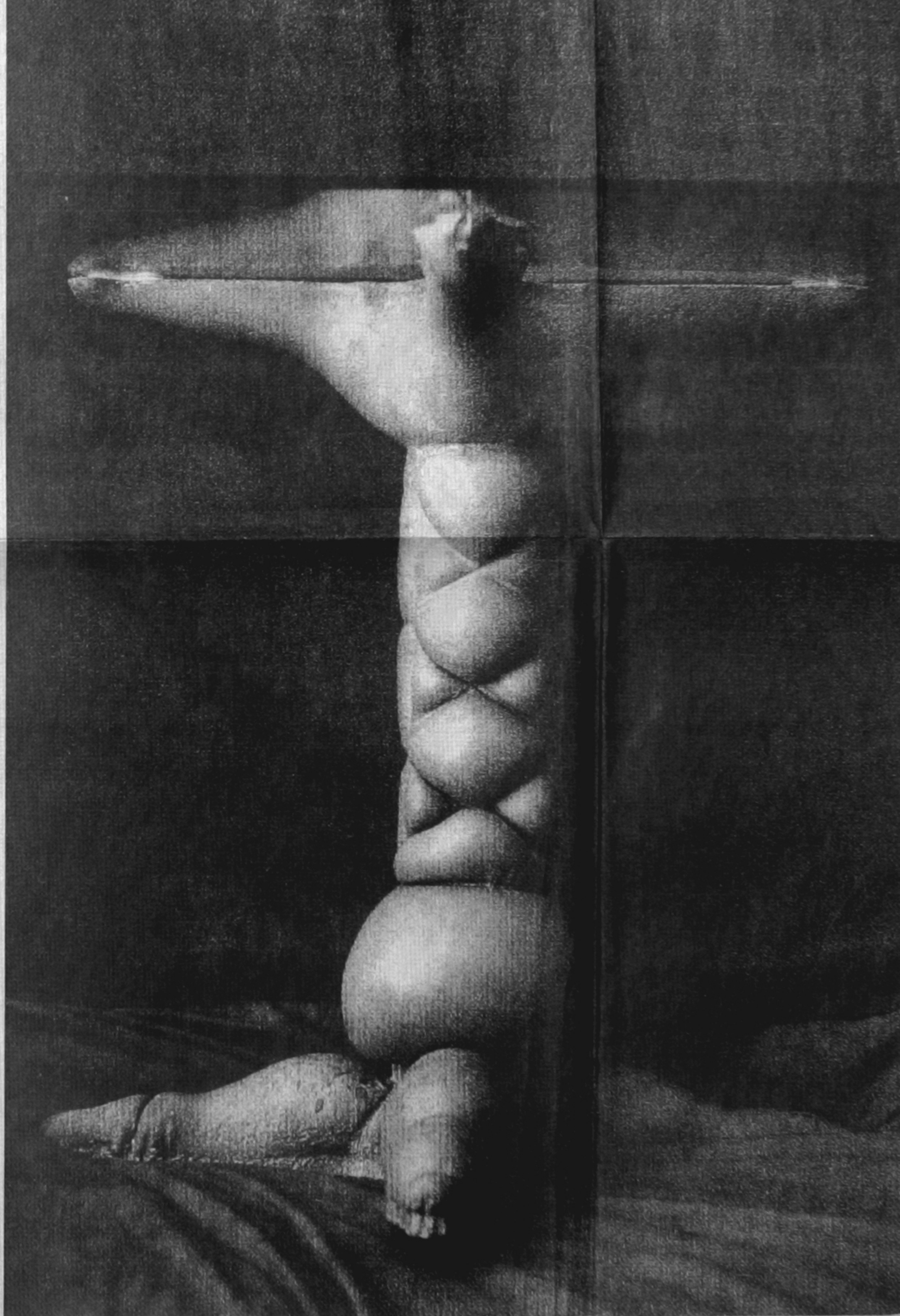
STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY, 10012.

Mark West

PRESSURE BUILDINGS AND BLACKOUTS



Pressure Buildings and Blackouts is an installation/exhibition by Mark West. Pressure Buildings, a site-specific installation of West's system of forming concrete by using flexible and permeable fabrics, will be constructed within the exhibition space and project out onto the facade of Storefront through a series of openings. The shape of Storefront itself is analogous to the rigid form works that traditionally shape concrete, from which West's concrete will ooze-out into a free form on the facade. Blackouts, a series of drawings made by erasing and blackening collaged images, will be exhibited inside. The Intents of project are to remove the frameworks that restrict physical formation [Pressure Buildings] and visual observation [Blackouts], and to engage art, architecture and technology simultaneously.

PRESSURE BUILDINGS

For the past four years, Mark West has developed a method of forming concrete by using a fabric tension membrane in place of the traditional plywood forms. Using high strength industrial fabrics that are both flexible and permeable, he has

been able to produce the forms that retain the original liquid state of concrete. The result are entirely new territory of forms for architecture and a potential to "soften" the rigidity of constructed environments

The key to his method is the fact that liquid is most efficiently contained by a tension membrane (as opposed to the wooden boxes used in traditional formwork technology). In the formwork made of fabrics, the weight of concrete deflects in accordance with gravity to naturally create the exact tensile for a highly efficient and resilient, structure. It is worth noting that the structure in traditional rigid wooden formwork serves solely to inhibit the deflection of these forms under the hydrostatic pressure of the wet concrete. A high price is thus inevitably paid when liquid concrete is forced into the planar geometry of these wooden containers.

With water-permeable fabric membrane the water-cement ratio of the placed concrete is reduced, thus producing a stronger member than from using wood forms (which tend to retain more water than is desirable). The fabric also ensures a very fine finish to the concrete surface because the small air bubbles that usually appear on the surface of concrete structure are, along with the excess mixing water, forced out through the membrane. As a result, a very high quality finish can be achieved almost as a matter of course by using certain fabrics.

The use of fabric lets gravity to shape concrete, more specifically the dead load of material itself. Fabric lets the material to find its own way, and allows the liquid nature of "wet" concrete to express itself in the final architectural form. These experiments by Mark West foresees architecture whose geometric determinants are expanded to include those dictated by random events, and by so called chaotic form and geometry.

BLACKOUTS

Blackouts are a series of drawings by erasing. West first starts with collages made of found photographs and drawings and then redraws them by blackening them with graphite. The graphite works over the original images beyond their recognition, and blends and shadows them into a field of images and shapes bound to each other almost endlessly.

But Blackouts are more than simply erasing and blending of images. They erase the authority of perspective system in the delineation and representation of the world and its images, and even by-passes the system of multi-foci that offers separate views simultaneously. Suggested here is the use of indeterminacy and blindness as a way of seeing things, and that the blindness caused by removing light shone upon the objects—the lighting principle of the perspective system that illuminates all objects visible or to be viewed from a single point—may bring forth object's own presence and light, and create further seeing in the darkness through their transparency. The question raised here is does the traditional system of illuminating and seeing really shows everything (The ceramic pottery of Kyoro period in Korea were made to be seen in darkness or under the moon).

Blackouts no longer questions the finding of things that are not yet seen, but seeing things in a different way. With the visible proliferated more than our capacity to see, to see now begins with what not to see, therefore the blindness, and to see more than what is visible requires their transparency. Being erased in Blackouts are not the objects but the system, reducing its lines and structure of sight into a field of transparency and mutation. With the structure of authority now invisible and the center of perspective removed, objects now overlap and fuse into each other into a field of independence and interdependence. Dead is the center of vision, replaced by the periphery of vision.

One concrete yet free (Pressure Buildings) and the other visual yet blind (Blackouts), they together question traditional rigidity in the making of the forms and seeing of the world. Both are projects to explore more than to oppose, and to add rather than simply denounce. The link between the two is to escape the mold of physical and visual, and to see and make in dark with vagrancy.

This project is made possible by the generous support of:
The Greenwall Foundation
The Jerome Foundation
The National Endowment for the Arts

SEPT. 26-OCT. 31
1992

GALLERY HOURS: TUESDAY-SATURDAY 12-6 PM
OPENING RECEPTION: SEPT. 26, SATURDAY, 6-8 PM

STOREFRONT

ART AND ARCHITECTURE

97 KENMARE STREET, NEW YORK, NY, 10012. U.S.A. TEL: 212.431.5795 FAX: 212.431.5755

